

Jan 20

Ian Christie, "Formalism and new-formalism" (in Dyer)
 Documents from *Lef*

Vertov, *Cine Eyes: A Revolution*

Vertov, *Factory of Facts*

Shlovsky, "Where is Dziga Vertov Striding"

Shub: "The Manufacture of Facts"

Shlovsky, et al. "The Lef Ring: Comrades! A Clash of Views!"

Jan 25

Eisenstein, "Beyond the Shot" (FT&C 15-25)

"A Dialectic Approach to Film Form," (FT&C 25-43)

Jan 27

Brecht "The Radio as an Appartus of Communication" handout

Arnheim "In Praise of Blindness" handout

Eisenstein, Pudovkin, Alexandrov, "Statement on Sound" (FT&C 360)

Feb 1

Richter, *The Struggle for Film* (exerpts)

MPPA, *Code* (exerpts)

Eisenstein, "Dickens, Griffith and the Film Today" (FT&C)

Feb 3

Bazin, "The Evolution of the Language of Film"

Bazin, "The Ontology of the Photographic Image"

report s: on Bazin

Feb 8

Bazin "An Aesthetic of Reality" handout

paper no. 1 due

D20-1 Paper no 1 Summary . 25% of final. A 500 word summary from Eisenstein, Bazin or Kracauer plus a 1000 word statement of your own, analyzing the essay in terms of issues raised in the course.

Background reading: Robert Kolker, "The Film Text and Film Form"

Anthony Eastgate, "Classic Film Theory and Semiotics" (both in Oxford Guide)

Eisenstein

Eisenstein, Sergei, *Writings 1922-1934*, ed. Richard Taylor (Bloomington: Indiana UPress, 1988)

"Béla Forgets the Scissors"

"Our *October*. Beyond the Played and the Non-Played."

"The Dynamic Square"

"The Forth Dimension in Cinema"

Two interesting books based on Eisenstein's lectures and teaching are extremely useful for understanding how he actually implemented his ideas. MFAs especially may find this work useful. Check with Chuck before proceeding.

Vladimir Nizhny, *Lessons with Eisenstein*

Vladimir Nilsen, *The Cinema as a Graphic Art*

Kracauer

Kracauer, Seigfried. The Mass Ornament: Weimar Essays. Cambridge: Harvard U Press, 1995.

"Photography"

Kracauer, Seigfried. From Caligari to Hitler: A Psychological History of The German Film. Princeton, Princeton UP, 1947. (not on reserve)

"Introduction"

"Structural Analysis"

Kracauer, Seigfried. Theory of Film: The Redemption of Physical Reality. NY: Oxford UP, 1960.

ch. 1 "Photography"

ch 3 "The Establishment of Physical Existence"

ch 9 "The Spectator"

ch 11 "The Film of Fact"

ch 15 "Matters of Content"

ch. 16 "Film in Our Time"

Kracauer, Seigfried. "National Types as Hollywood Presents Them," The Public Opinion Quarterly, (Princeton, Spring 1949) 13:1: 53-72 (not on reserve)

Bazin

Bazin, André. What Is Cinema? Vol. 1 of Trans. Hugh Gray. Berkeley: U of CA, 1967.

“The Myth of Total Cinema”

“The Virtues and Limitations of Montage”

Bazin, André. What is Cinema? vol. II. Vol. 2 of Trans. Hugh Gray. 2 vols. Berkeley: U of CA, 1971. translator has modified by editing some essays

“*Bicycle Thief*” [select only if you have seen the film, or view it in conjunction with the essay]

“In Defense of Rossellini” [select only if you have seen some of early Rossellini]

“The Western, or the American Film *par excellence*”

“The Evolution of the Western”

“Entomology of the Pin-Up Girl”

Bazin, André. *Jean Renoir*. not on reserve. You may choose a chapter or section, if you are familiar with the films discussed; consult with Chuck.

in Christopher Williams, *Realism in the Cinema* (check title): not on reserve. (also available in Bazin, *Bazin At Work*, ed Bert Cardullo)

“William Wyler, or the Jansenist of Mise-en-scène” pp36-52 [you need to be familiar with *Best Years of Our Lives*]